



CATALOGUE
OF THE
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EDWARD W. LAKE, Esq.,

WHO HAS DECIDED ON RETAINING ONLY HIS EXAMPLES OF
ITALIAN ART;

WHICH

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MESSRS. CHRISTIE AND MANSON,

AT THEIR GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, JULY the 11th, 1845,

AND FOLLOWING DAY,

AT ONE O'CLOCK PRECISELY.

—o—

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CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than One Shilling ; above Five Pounds Five Shillings ; and so on in proportion.
- III. The Purchasers to give in their Names and Place of Abode, and to pay down Five Shillings in the Pound, in Part of Payment, or the whole of the Purchase-Money, *if required* ; in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all faults and errors of description, at the Buyer's expense and risk, within One Day from the Sale ; Messrs. Christie and Maunson not considering themselves answerable for the correct description or authenticity of any Lot.
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- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale, shall be made good by the Defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On FRIDAY, JULY the 11th, 1845,

AT ONE O'CLOCK PRECISELY.

VAN GOYEN.

- 1 A SQUALL: a river scene, with a jetty, a fishing smack under sail, and figures; *painted with powerful effect*

VAN DER HELST.

- 2 PORTRAIT of HIMSELF. 2 ft. 8 in. by 2 ft. 2 in. C. *Purchased by the present proprietor from the collection of Prince Talleyrand*

WILLIAM VAN DE VELDE.

- 3 A SEA VIEW, with yacht saluting, and boats and figures; *an interesting bit of the master.* 5½ in. by 7½ in. P.

SWANEVELDT.

- 4 An HERDSMAN driving home CATTLE at EVENING, seen in a mountainous and woody landscape, looking down into a picturesque vale. *The setting sun illumines the principal objects with magic effect. A choice gem.* Signed, and dated 1649. 10 in. (round.) C.

VAN DER MEER, OF DELFT.

- 5 The INTERIOR of an APARTMENT, in which a young lady richly habited is standing by a harpsichord. *The sunlight is admitted from a side window, with the effect of De Hooghe. Highly finished. An excellent example of this rare master.* 21 in. by 18 in. C. *From the collection of E. Solly, Esq.*

DOMINICK VAN TOL.

- 6 An OLD WOMAN in a BLACK DRESS with scarlet sleeves, and white ruff, looking out of an open door, enriched with architecture—*painted with great force and richness of colour. A beautiful gem.* 10½ in. by 8 in.

M^cCLISE, R.A.

- 7 The CHAUNT of M'MURROUGH, from the 1st vol. of Waverley, page 216:—"All lent forward towards the reciter, many sprang up, and waved their arms in ecstasy, and some laid their hands on their swords." *A most spirited specimen by this highly gifted artist. Engraved by Portbury, in the illustrations of Scotland and the Waverley Novels.* 14 in. by 17½ in. C.

STANFIELD, R.A.

- 8 VIEW of TIGER ISLAND, in CHINA. 11 in. by 14 in. C. *Purchased by the present proprietor from the collection of the late Sir Thomas Lawrence, to whom it had been presented by this eminent artist*

RICHARD WILSON.

- 9 A LAKE SCENE in ITALY. The view presents a lake, on the further bank of which is a building amongst trees; in the distance to the left is faintly seen a town, terminated by hills:

the foreground is finely broken; and to the right exhibits a youth seated beneath a wide spreading tree, in conversation with a female in picturesque dress. *An excellent example of the master.* 2 ft. 4 in. by 3 ft. 2 in. C.

ARNOLD VAN DER NEER.

- 10 A FROST PIECE—daylight. The view presents itself under the aspect of a clear beautiful day in winter, exhibiting a canal frozen over, and covered with numerous figures skating, and engaged in the pastimes and occupations of the season: a village with its church is seen on the right, and the wooded and picturesque banks of the canal form an agreeable perspective to the horizon. *A beautiful picture.* 1 ft. 9 in. by 2 ft. 3 in. P.

ADRIAN VAN DER WERFF.

- 11 A BOY in a RICH DRESS is seen at a window in the act of putting a bird into a cage, while his companion stands behind him with a cat. *Highly finished. Engraved by P. Maleuvre. No. 52 in the Choiseul Gallery. Signed. 7 in. by 5 in. P. From the collections of the Duc de Choiseul and the Prince de Conti. Smith's Catalogue Raisonné, part iv., page 203*

EGLON HENDRICK VAN DER NEER.

- 12 A YOUNG LADY elegantly attired in a grey silk bodice and a red satin skirt, represented in nearly a front view, seated at a window, playing on a theorbe: a Turkey carpet is thrown across the window sill. *An exquisitely finished picture. Signed, and dated 1674. 10½ in. by 8½ in. P. From the collection of T. Slater, Esq. Smith's Catalogue Raisonné, part iv., page 177*

DAVID TENIERS.

- 13 THE MONKEY GAMBLERS. This whimsical but masterly and spirited production represents the interior of a cabaret, in front of which are assembled six monkeys, five of which are

habited in gay and fantastic attire ; of these, four are crouched on the floor in a group, and three of them are playing at cards, while the fourth holds a glass and jug to supply the company with liquor : two more are on a table at the side, and a seventh sits on the top of a boarded partition. *A brilliantly coloured picture.* 10 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in. P. *From the collections of the Hon. T. Greville and W. Hastings, Esq. Engraved by Pool, and also by Chenu. Smith's Catalogue Raisonné, part iii., page 368 ; and ditto, Supplement, page 425*

EGLON HENDRICK VAN DER NEER.

- 14 A GENTLEMAN elegantly dressed in a SILK MANTLE, with ribboned sleeves, standing at a window playing on the violin, and accompanying it with his voice : a red velvet cap and feathers lie on the table near him. *A highly finished picture. Engraved in the Le Brun Gallery, by C. L. Lingée.* 10 in. by 8 in. P. *From the collections of Chevalier Lambert, the Le Brun Gallery, and T. Slater, Esq. Smith's Catalogue Raisonné, part iv., page 174*

SIR JOSHUA REYNOLDS.

- 15 PORTRAIT of a MILITARY OFFICER—half length, life size : he is dressed in a scarlet uniform of the period. *Richly and solidly coloured, and very effective. An excellent example.* 2 ft. 6 in. by 2 ft. 1 in. C.

PETER DE HOOGHE.

- 16 The INTERIOR of a ROOM, in which are a woman seated near a chimney, with a basket of pears in her lap, and a child near her showing one of them to a maid servant. Light is admitted from a window at the side, and various accessories complete the composition. *A beautiful example of the master, and of excellent quality.* 2 ft. 4 in. by 2 ft. 5 in. C. *From the collection of M. Geldermeeester. Smith's Catalogue Raisonné, part iv., page 223*

BENJAMIN WEST, late P.R.A.

- 17 **THE COUCH OF VENUS**; Cupid stung by a bee. *A charming cabinet specimen of this master, coloured with unusual richness, and composed and designed in a most poetic and classic spirit. 12 in. by 20 in. P. From the collection of Lord Carysfort. Exhibited by the present proprietor in the British Gallery in 1833*

SIR THOMAS LAWRENCE.

- 18 **PORTRAIT** of the Right Hon. VISCOUNT PALMERSTON, painted about the time when his Lordship was Secretary-at-War. Left by Sir Thomas in its present state, being then part of a full-length portrait, life size; the rest merely chalked in. 21½ in. by 17½ in. C. *From the collection of the late Sir Thomas Lawrence*

JEAN BAPTISTE GREUZE.

- 19 **LA PETITE SŒUR**: a girl wearing a cap and a striped dress, inclining her head on one side, and looking steadfastly at some object. *Painted with great spirit and truth to nature. Engraved. 13 in. by 10½ in. C. Smith's Catalogue Raisonné, part viii., page 433*

ADRIAN VAN DER WERFF.

- 20 **A BOY** richly habited is seen at a window showing a Mouse to a CAT—*highly finished. Engraved by P. Maleuvre. No. 53 in the Choiseul Gallery. Signed. 7 in. by 5 in. P. From the collections of the Duc de Choiseul, and the Prince de Conti. Smith's Catalogue Raisonné, part iv., page 203*

GERRARD BERKHEYDEN.

- 21 **A PERSPECTIVE VIEW** of the NAVE of a CHURCH in HOLLAND, illumined by a warm glow of evening sunshine.

In the nearer part of the picture are two gravediggers, and two children with a dog, upon the latter of whom the sunlight falls with a truth and clearness that never have been surpassed. Other figures elegantly attired are seen more removed. *A chef d'œuvre of this master.* The figures are by his brother, Job Berkheyden. 3 ft. by 3 ft. 3 in. C. *From the Lapeyrière Collection. Sold in Paris in 1825*

GABRIEL METZU.

- 22 The PORTRAIT of the ARTIST'S MOTHER—life size, half length, within an oval; *painted with great truth to nature, and delicately finished.* 29½ in. by 24½ in. C. *Purchased by the proprietor from the collection of Admiral Lord Radstock, in 1826*

PALAMEDES.

- 23 The INTERIOR of an APARTMENT, richly furnished, in which are hung pictures painted in imitation of Van der Poel, Breughel, and Artois. Two ladies and two cavaliers are seated at, or standing near, a table, taking refreshments, assisted by an attendant. Numerous accessories are distributed around. *Highly finished and touched with a very spirited pencil. It has been thought to be a pasticcio by Teniers, in the manner of Palamedes.* 1 ft. 4 in. by 1 ft. 11 in. C.

ADAM ELSHEIMER.

- 24 TOBIT and the ANGEL on the border of a lake. The youthful Tobit, with the fish, is conducted by an angel: on the opposite bank a richly wooded plantation is reflected in the water, and the effect of twilight is truly depicted. *The figures are admirably finished, and the head of Tobit in particular is full of fine expression.* Engraved. 10 in., by 15 in. C. (Oval.) *From the collection of George Morant, Esq.*

VAN DER CAPELLA.

- 25 A CALM—early morning. Three Dutch fishing boats are unloading their cargoes on a sandy beach in the front of the picture, the men busily employed; one is engaged in drawing a net. The mists of early morning still hang in indolent masses over the sea, but are gradually dissolving before the influence of the sun, whose rays begin to penetrate and illumine every object, and enable the eye to distinguish in the distance here and there a white sail, and the hulls of vessels; producing altogether a most charming effect. *This is a rare and silvery gem of the master, and nearly approaches the best specimens of W. Van de Velde.* 15 in. by 20 in. C. *Formerly in the collection of W. D. Acraman, Esq., and subsequently in that of Dr. Fletcher, from which it was purchased by the present proprietor*

NICHOLAS MAES.

- 26 The INFANT DIANA: a pretty little girl, the size of life, appears in a garden scene in a fancy costume as Diana; she is of fair complexion, with light curling hair, and is engaged in feeding a bullfinch from a shell, and rests her left foot on the stone basin of a fountain, out of which a handsome spaniel is drinking. *Painted with a richness of colour, and intensity of effect, worthy of this popular scholar of Rembrandt.* Signed "N. Maes." 4 ft. 1 in. by 2 ft. 4 in. C.

PETER DE HOOGHE.

- 27 INTERIOR of a CHAMBER, where on the right a female is making a bed, and accosting a child, who has just opened the door of the apartment, and stands with its hand still applied to the latch. The view here opens through to an inner room, and a garden behind; and the painter has admitted a double light through the door and window, with a magic effect. *A clear and beautiful specimen.* 11 in. by 13. C.

CORNELIUS DUSART.

- 28 **Le JEU aux QUILLES.** In the skittle-ground of a guyngette are assembled twenty persons, engaged in drinking, smoking, playing at nine-pins, and other recreations. The figure in the principal group has just helped a woman to a glass of wine, and beyond them a party are eagerly playing their game at nine-pins. The scene is surrounded by picturesque buildings, with thatched roofs, and terminated by an umbrageous tree, and other foliage. *A matchless chef d'œuvre of the master.* Signed, and dated 1682. 22½ in. by 19½ in. C. *Purchased by the present proprietor from the collection of the late W. Hastings, Esq.*

JACOB RUYSDAEL.

- 29 **VIEW of the BLEACHING GROUNDS in the ENVIRONS of HAARLEM.** The foreground is composed of wooded ridges, and the immediate centre is occupied by cottages, the residences of bleaching women, whose linen is stretched upon the ground. Looking over an extensive country, the great church of Haarlem with its spire appears in the distance. *A brilliant sky completes the effect of this excellent picture.* 17 in. by 21. C.

PETER VAN SLINGELANDT.

- 30 **The MUSICAL COOK-MAID.** A kitchen, in front of which sits a young woman, dressed in a yellow jacket and a green skirt, having on her lap a duck on a dish, which she appears to have just plucked; and is now playing on a pipe to amuse a child by her side. Her skill has also attracted the attention of a youth, who stands by with a staff in his hand listening. A basket containing feathers, and a pail with an earthen pan on it, are in front, and a variety of culinary objects are about the place. *A highly wrought production.* 11 in. by 9½ in. P. *Supplement to Smith's Catalogue Raisonné, page 27*

LUCAS VAN UDEN AND TENIERS.

- 31 A LANDSCAPE and FIGURES. Near a lake, on the edge of a thick wood, are seen three men with two dogs, who have been engaged in sporting, while a fourth man is standing on the bank fishing. The figures and dogs are by Teniers, and quite important. *A choice example. Engraved in the Le Brun Gallery, by Le Grand. 15½ in. by 22 in. P. From the Le Brun Gallery, and the collection of the Earl of Mulgrave*

GAINSBOROUGH.

- 32 A LANDSCAPE, with MARKET CART and FIGURES. On the left, an elder tree in full blossom overhangs the red tiled roofs of picturesque buildings; on the right, between sandbanks and hedges, a market cart, loaded with calves, is ascending a steep road leading to a common, at the termination of which, and in the distance, is seen the church of Henney, in Suffolk, the birthplace of Gainsborough. A clouded sky causes the sun to burst with powerful effect on the buildings and part of the landscape. *Painted with the feeling and mastery of J. Ruysdael and Wynants. A capital example of this period of the master. 1 ft. 8 in. by 2 ft. C.*

PETER GYSELS.

- 33 A DEAD HARE and BIRDS: with a spaniel and fowling-piece resting against a tree; seen in a wooded and beautiful landscape. *A most exquisitely finished specimen of this rare master. 13½ in. by 11 in. C. From the collection of Lord Charles Townshend*

MELCHIOR HONDIKOETER.

- 34 A COCK and THREE HENS, and other objects. In a farm-yard is seen a majestic cock (probably the model spoken of in the Life of Hondikoeter) and three hens, one sitting on a basket;

a turkey, and accessories. A pigeon on full wing in the air, and beyond, a building: in the centre the prospect is opened into a delightful distance. *A truly admirable example of the master.* 3 ft. 4 in. by 3 ft. C. *From the collection of Lady Hampden*

ADRIAN OSTADE.

- 35 The WEARY TRAVELLER. A young man, wearing a slouched hat, a whitish jacket, and grey hose, lying asleep at the foot of a tree, with his staff in his hand. *A well studied work of the master; painted in a rich golden tone.* Signed, and dated 1644. $5\frac{1}{8}$ in. by $7\frac{1}{8}$ in. P. *Smith's Supplement to his Catalogue Raisonné*, page 83. *Exhibited by the present proprietor in the British Gallery in 1836*

OCHTERVELDT.

- 36 An INTERIOR, with a LADY at her TOILET. A young lady of quality, of lovely appearance, partly dressed, in a pink satin petticoat, is seen at her toilet, assisted by her maid. She affects to notice a beautiful spaniel fawning at her feet, but is evidently conscious of an approaching intruder;—a cavalier, who is cautiously advancing on the right, where a duenna is seated. Various accessories enrich the scene. *A capital example of this highly esteemed and excellent master.* 2 ft. $2\frac{1}{2}$ in. by 1 ft. $9\frac{1}{2}$ in. C.

ARY DE VOYS.

- 37 The LOVER. A young man of handsome features, and richly habited, is seen standing in the garden of a palace, with an impassioned expression, pressing his left hand on his breast. *A rare and exquisite gem.* Signed. $6\frac{3}{4}$ in. by $5\frac{1}{2}$ in. C. *Exhibited by the present proprietor, in the British Gallery in 1836*

DAVID TENIERS.

- 38 **RUSTIC OCCUPATIONS.** A young woman in a bright yellow gown, kneeling to milk a goat : on the farther side of her is a man hammering the hoop of a cask ; three ducks and a flock of sheep complete the grouping in the foreground. *A pasticcio, in the rich and brilliant manner of Bassan.* 1 ft. 4 in. by 1 ft. 7½ in. C. *Smith's Catalogue Raisonné*, part iii., page 325

VERNET.

- 39 **STORM off the COAST of the MEDITERRANEAN.** On the left are high cliffs, with a building on the summit ; towards the centre a lofty rock, and in the mid-distance a lighthouse. Out to sea to the right are several vessels endeavouring to weather the storm, and close in shore is a fishing boat in distress, and figures on the beach hurrying to the rescue. The whole is canopied by a tempestuous and effective sky. *An excellent example.* 2 ft. 6 in. by 4 ft. 6 in. C.

ADRIAN OSTADE.

- 40 **AN ELDERLY PEASANT**, dressed in a purpleish jacket, and dark grey hose, lying on his back, in a sound sleep ; an old archway of brickwork forms the background. *A well-studied work of the master.* Signed, and dated 1644. 5½ in. by 7½ in. P. *Smith's Supplement to the Catalogue Raisonné*, page 83. *Exhibited by the present proprietor in the British Gallery in 1836*

ALBERT CUYP.

- 41 **A COCK and THREE HENS**, of the bantum breed, on the foreground of a landscape ; *admirably drawn, and warmly coloured.* *An excellent cabinet specimen.* 1 ft. 6 in. by 1 ft. 7½ in. P.

DAVID TENIERS.

- 42 LA FLAGEOLEUSE. Within a cabaret, and in front, is seated a female of agreeable appearance, playing on a pipe to a man dressed in a green velvet cap trimmed with fur, and a grey jacket; he is seated at a table holding a jug in one hand, and a full glass in the other, and is listening with delight to the music: three other figures are seen at the further end of the apartment warming themselves by the fire, and conversing. *A beautiful cabinet specimen.* Signed, and dated 1677. 10½ in. by 8½ in. P. *Smith's Catalogue Raisonné*, part iii., page 406

ALBERT CUYP.

- 43 A LANDSCAPE, with a dappled grey horse and figures. In the foreground, and under the bank of a mountainous scene, stands a dappled grey horse, saddled and bridled, and held by a boy: to the left is a cavalier, who has dismounted; and more in front sits a fine dog. *Painted in the best time of the master, and of the choicest quality.* Signed "A. Cuyp." 1 ft. 3¼ in. by 1 ft. P.

REMBRANDT.

- 44 The POLISH AMBASSADOR, of an intelligent and animated countenance, seen in nearly a front view, half-length, with long flowing auburn hair. His dress consists of a black velvet turban or cap, decorated with festoons of pearls, looped up with studs of precious stones, and worn over a party-coloured band, a jewelled gorget on the breast, over a richly worked vest, and a dark robe embroidered in gold, secured in front by a rich gold clasp, set with emeralds; over his shoulder is thrown a crimson mantle. *A splendid portrait, and a capital example.* 2 ft. 9 in. by 2 ft. 6 in. C. (With arch top.)

DAVID TENIERS.

- 45 INTERIOR, with four boors smoking and drinking. The principal figure dressed in a crimson cap, and a light blue jacket, with bright yellow sleeves, and light brown hose, seated on a part of a tub lighting his pipe, and is in conversation with two others who are smoking and drinking; and there is a fourth figure to the left: two jugs and other accessories complete the composition. *A bright and excellent specimen.* 10½ in. by 8¾ in. P.

ISAAC OSTADE.

- 46 A WOODY LANDSCAPE, with a cottage and a figure. On the right, embosomed in trees, a picturesque cottage is seated on the bank of a streamlet, over which a rustic bridge leads across to a noble tree to the left: in the centre of the sequestered scene is seated a peasant, with his back to the spectator. *It is impossible to praise too much the quality of this picture as an example of art, in which it partakes much of the beauties of Hobbema.* 18½ in. by 24 in. P. *From the collection of the Earl of Egmont*

JACOB RUYSDAEL.

- 47 A SEA VIEW off the COAST during a fresh gale, and the appearance of much rain. This excellent picture is distinguished by a coaster with red sails, and a boat at her stern, scudding along in the centre of the view; beyond which, to the right and in the distance, is a man-of-war at anchor, and two other vessels: to the left, in the mid-distance, is a fishing boat, whose white canvas catches and reflects with bright effect the gleams of sun which flash through the clouds. A town, with a church and a windmill, and the low coast of Holland are seen in the distance. *The stormy sky is marvellously painted, and the whole picture exhibits a knowledge of chiar'-oscuro and power of effect, worthy of Rembrandt. A rare example.* 1 ft. 7 in. by 2 ft. 1 in. P. *Exhibited by the present proprietor in the British Gallery in 1837*

JOHN DUBBELS.

- 48 A VIEW from the SHORE of SCHEVELING, during an approaching storm. This most excellent picture exhibits to the left the shore and sandhills of Scheveling, where many figures are seen busily engaged. On the beach in front a fisherman has just hauled up his boat; near is a cask floating, and close beyond a man shrimping. In the offing to the right, and in front, is a fishing smack at anchor, labouring in the surf; on the left are two jetties, and beyond a man-of-war taking in her sails; and other vessels are seen in the distance. Black masses of clouds roll from the left, and announce an approaching storm. *The ebb and flow of the tide on the sands is painted to an illusion. A most rare and matchless example of this master, in which he successfully competes with Backhuysen—for in composition, treatment, and brilliancy, it can scarcely be excelled.* Signed on the head of the cask. 1 ft. 8 in. by 2 ft. 2 in.

ADRIAN OSTADE.

- 49 A VILLAGE FAIR. A row of cottages, and several stalls and booths occupy the right, and numerous figures are dispersed throughout the busy scene; amongst them is an old woman sitting in a chair by the side of a cask, and distributing drink to those around. *A lovely gem.* 9 in. P. (Circle.) *From the collection of St. Victor. Smith's Catalogue Raisonné, part i., No. 165*

PHILIP WOUVERMANS.

- 50 A SEA SHORE. A man and woman emptying baskets of fish. The scene represents the sea coast; and the principal group consists of two gentlemen, one of whom mounted on a dark roan horse has a gun in his hand, the other has alighted from a bay horse, and holds the bridle of his steed. The attention of both of them is directed to a man and woman, who are on their knees emptying a basket of fish: a youth lies on the

ground near them. At some distance off is a man with a pack at his back, preceded by a woman going towards a tower on a hill. *A transparent and beautiful example.* 12 in. by 13½ in. P. *From the collections of Lucien Buonaparte, Lord Eldon, and — O'Neil, Esq. Supplement to Smith's Catalogue Raisonné, page 197*

PETER PAUL RUBENS.

- 51 **THE TRIUMPH OF RELIGION:** Time disclosing religious truth. Time is represented bearing in his arms a female clad in white robes: her right hand points upwards, as if to the source of revelation; and her left is extended towards two venerable men, St. Matthew and St. Mark, who follow her with their gospels in their hands, treading under foot the enemies of religion, who are prostrate, or flying before the powers of truth: under her feet lie several allegorical emblems of her triumph. The picture is bounded at the sides by spiral columns. *An excellent example, executed for a design to be worked in tapestry.* 2 ft. 2 in. by 3 ft. 2 in. P.

ADRIAN VAN DE VELDE.

- 52 **RUSTIC COURTSHIP.** The view exhibits a woody and sequestered scene, with a stream along the front, in which is a red cow, with a white face, standing in a side view; on the bank beyond her are three sheep and a lamb, lying down together; and a little retired from these on the left, is a peasant, wearing a red jacket, seated with his arms round the waist of a woman, at whose side lies a dog; beyond them is a red cow browsing near a large tree. Besides these may be noticed three more sheep, and a heifer; and other cattle are faintly perceived at some distance off in the shade. Dated 1672. *A most choice and lovely example of the master.* 10¾ in. by 1 ft. 1½ in. *Exhibited by the present proprietor in the British Gallery in 1837. Smith's Catalogue Raisonné, part v., page 413*

WILLIAM VAN DE VELDE.

- 53 A STORM at SEA. The impressive scene is represented as passing on a lee shore, the sky overcast, and a general gloom. On the left are breakers, against which the sea bursts with fury, threatening inevitable destruction to an approaching galliot, whose crew of six sailors are thrown into visible consternation and dismay. *An excellent production of the master, full of poetry and feeling.* 26 in. by 25 in. C.

VAN DYCK.

- 54 The PORTRAIT of PAUL PONTIUS, the celebrated engraver; seen in a front view, life size, dressed in a black satin doublet slashed with white, with slashed sleeves, and a mantle thrown over his left shoulder, while the forefinger of that hand is pointing downwards; *very effective, and spirited. A most capital portrait. Etched in a masterly manner by Van Dyck.* 29½ in. by 25 in. C. *From the collection of Cardinal Valentine*

GERARD TERBURG.

- 55 The ARTIST: a young man with rich flowing flaxen hair, with an attitude and look of deep reflection, is intently engaged with his paper crayons, and portfolio, executing a drawing, and measuring the proportions with a feather. *A very interesting and excellent work of this great master.* 26 in. by 21 in. C. *From the collection of Colonel Cholmondeley*

NICHOLAS BERGHEM.

56. HERDSMEN with CATTLE: the view exhibits a mountainous scene, destitute of trees or bushes. A herdsman, wearing a sheepskin jacket, stands on a bank in front, playing on a pipe; three cows and four sheep are near him, and his dog is close to the front. *A highly finished and charming cabinet specimen.* 6½ in. by 11½ in. P. *Painted with a feeling of Karl du Jardin. Exhibited by the present proprietor in the British Gallery in 1838. Smith's Catalogue Raisonné, No 230*

GERBRANT VAN DEN ECKHOUT.

- 57 A LADY with a FAN in her HAND. This capital picture represents a young lady seen in a front view, having light hair, drawn back and secured on the head by a bandeau. Her dress is composed of a black silk robe, laced in front with black ribbons over a yellow boddice, with a muslin tippet and ruffles: she wears a necklace, and a bow of gold tissue on her breast, with a costly drop and pearl: she is standing at a window, holding a rich fan in her right hand, whilst the left hand rests on the window sill. The background is partly enclosed by an amber satin curtain. *A most admirable example, and doubtless painted in competition with the celebrated "Lady with a Fan," of his great master, Rembrandt, now in Her Majesty's collection.* 2 ft. 9 in. by 2 ft 4 in.

WILLIAM VAN DE VELDE.

- 58 The EVENING GUN: a view on the Dutch coast, during a CALM. The placid scene presents on the left a yacht, firing a salute, with her stern to the spectator, her main and foresails up, and five persons on board, one of whom is amusing the sailors with the sound of a violin; beyond her is a row-boat, containing several passengers, and still more remote is a ship-of-war; a sloop, and some small craft are in the distance. *An admirable production, of matchless quality. The name of the master is written on the mooring post at the side.* 1 ft. 3 in. by 1 ft. $\frac{3}{4}$ in. P. *Exhibited by the present proprietor in the British Gallery in 1836. Smith's Catalogue Raisonné, part vi., page 508, and ditto, Supplement, page 772*

PETER PAUL RUBENS.

- 59 OUR SAVIOUR upon the CROSS. On the right the castellated wall of Jerusalem appears, and descending, leads to the holy city, seen in the valley beneath; above and in front are the rocky heights of Mount Calvary, from the midst of which rises

the cross, upon which appears our Saviour. The sombre, but transparent background of stormy sky, traversed by a partial gleam of light, marks the awful moment of the departure of the spirit. *The drawing and colouring of the figure are admirable, and the whole presents a most masterly example.* 3 ft. 6 in. by 2 ft. 6 in. P. *From the Van Lankeren Collection at Antwerp; imported from thence by Mr. John Smith, and sold by him to the present proprietor*

NICHOLAS BERGHEM.

- 60 The CASTLE of BENTHEIM. The view represents this celebrated and picturesque castle seated to the right on a precipitous height, and beneath its walls in the foreground is seen a female peasant, mounted on a donkey, in conversation with another female, and accompanied by two cows and a dog: the figure of a man is in the rear. *A clear brilliant specimen.* 11½ in. by 9 in. P. *Purchased from the collection of E. Solly, Esq.*

MURILLO.

- 61 The FATHERS of the CHURCH consecrating the APOTHEOSIS of the VIRGIN. This beautiful composition is diversified, and full of copious and exquisite details, in accordance with the subject. *A unique and richly coloured specimen, most elaborately finished.* 20 in. by 15 in. C; and rosewood case

JEAN BAPTISTE GREUZE.

- 62 L'ANXIETE PLAINTIVE: a young woman of a fair complexion, and a countenance expressive of anxiety. She is seen in nearly a profile view, having light hair turned back on her forehead, and bound with a blue ribbon; her dress is simply composed of a loose white morning gown, and a muslin scarf round her neck. *This is an admirably finished picture.* 1 ft. 6½ in. by 1 ft. 3 in. C. *Smith's Catalogue Raisonne, part viii., page 412*

DE LOUTHIERBOURG.

- 63 The COMBAT between RICHARD CŒUR DE LION, and SALADIN at the great siege of ASCALON. The conflagration of the city bursting between the towers on the right, shrouds the background in smoke. Beneath the towers is seen the army of the Crusaders, and in the van the English, with their banners flying, advancing upon the Saracens. The point of time is when the King of England, finding the wings of his army wavering, leads on the main body in person, and secures the victory. The Saracens on the left, totally routed, are flying in dismay. The principal incident, the combat between Richard and Saladin, is represented by the splendid group in the centre, in the melec of the dead and dying. *A composition unsurpassed in any period of art. This interesting passage of English History is most rigorously depicted. It is quite national. A grand chef d'œuvre. It has been twice engraved, and was esteemed by this great artist as his principal work.* 4 ft. 11 in. by 6 ft. C.

DANBY, A.R.A.

- 64 SUNSET at SEA, after a STORM, with shipwrecked mariners on a raft. *The celebrated picture exhibited at the Royal Academy in 1826, and purchased by the late Sir Thomas Lawrence, whilst President, whose eulogies of it were constant and unbounded. Full of poetry and sublime effect, it may be pronounced, in the words of Sir Thomas, to be one of the finest efforts of modern art. It is so universally known and has been so much admired, that further description or comment are unnecessary, except to proclaim it to be the chef d'œuvre of this justly popular artist. Engraved by Lewis. 3 ft. 1 in. by 4 ft. 9 in. C. Purchased by the proprietor from the collection of the late Sir Thomas Lawrence, P.R.A.*

End of the First Day's Sale.

Second Day's Sale.



On SATURDAY, JULY the 12th, 1845,

AT ONE O'CLOCK PRECISELY.



WILLIAM VAN DE VELDE.

- 65 A SEA SHORE, with boats and figures; *an interesting bit of the master.* 5½ in by 7½ in.

FYT.

- 66 AN ASSEMBLAGE of BEAUTIFUL FLOWERS, arranged in an earthen vase, on the ground; and near is a dead partridge, and an hour glass. *An excellent example of this admirable master, and of rare quality.* Signed. 2 ft. 8 in. by 2 ft. 2 in. C.

BRECKLENCAMP.

- 67 THE INTERIOR of a DUTCH KITCHEN: a woman at her spinning wheel, engaged in conversation with a female servant with some wild fowl; objects of still life lie on the ground. *Coloured in a silvery tone, and delicately pencilled: the light is thrown from the window with great skill. An excellent specimen.* 18 in. by 15 in. P. *From the collection of Edward Coxe, Esq., 1807, and of the Right Hon. Sir Charles Bagot, G.C.B. Exhibited by Sir C. Bagot in the British Gallery in 1834*

SCHALKEN.

- 68 La FILEUSE: a female in the act of threading her needle by candlelight. *Painted with great transparency and rich effect of colouring, and very highly finished.* 9 in. by 7 in. P. *From the collections of Sir. T. Hesketh and M. Zachary, Esq.*

F. BOL.

- 69 An OFFICER dressed in a black hat and feather, with a gorget on his breast, and a gold chain. *A portrait full of dignity and character, and worthy of Rembraudt. An admirable specimen.* Engraved. 2 ft 3 in. by 1 ft. 10 in. C.

GUARDI.

- 70 VIEW in VENICE, on the CANAL de la GUIDECCA, with vessels, boats, gondolas, and figures. The church of St. Giorgio appears to the left, and the principal spires and cupolas of the city are seen in the distance. *An excellent example.* 13½ in. by 17¾ in. C.

GEORGE MORLAND.

- 71 The FRENCHMAN in LONDON. Interior of a liquor shop: courtesans rifling the Frenchman's pockets, and handing the contents to a bully at the door. Having smashed the glass at the bar, the Frenchman, ignorant of English, is answering the clamours of the landlady, by drawing out the lining of his empty pocket: in front is a spaniel. *A unique and excellent example.* 18½ in. by 23½ in. C. *From the collection of M. Nieuwenhuys, 1833.* The likenesses introduced are—Frenchman, Ricordon, watchmaker, Charing Cross; Bully, Addison, an attorney; Old Scold at Bar, Talfourd, his landlord; and two ladies, Mrs. Morland and Mrs. Chalon

JEAN BAPTISTE GREUZE.

- 72 LA FAISSEUSE D'OMELETTES : an elderly woman frying omelettes. She is dressed in a blue gown, a white apron, and a drab hood, and is seated breaking an egg into a dish on her lap; a frying pan is placed on a little fire in an earthen stove before her; and a jug, a basket of eggs, and a glass, are on a dresser by her side. *Painted in a free, masterly manner.* 1 ft. 4 in. by 1 ft. C. *Formerly in the collection of T. Slater, Esq. Smith's Catalogue Raisonné, part viii., page 433*

HUGHTENBORG.

- 73 A BATTLE PIECE—*painted with great spirit; a clear and brilliant example of the master.* 16 in. by 12 in. P.

ADAM PYNACKER.

- 74 The OBSTINATE OX. A mountainous country, distinguished by a cascade, the stream of which ripples along a pebbly bed, over a portion of the foreground: near this are a goat, a lamb, and a yellow and white ox; the latter the herdsman is beating, to make it quit the water, in which he is assisted by the barking of his dog: behind the peasant is a fine red heifer. The warm hues of a summer's evening lend a charm to the picture. *A capital example.* Signed. 1 ft. 3½ in by 1 ft. 8 in. P. *Supplement to Smith's Catalogue Raisonné, page 751*

ARNOLD VAN DER NEER.

- 75 A VIEW by MOONLIGHT. A rustic bridge in the foreground leads the eye over a river, with vessels and boats, and a town and its church, and a building on the left bank. *A beautiful cabinet specimen of the master.* 9½ in. round. P.

JOHN AND A. BOTH.

- 76 OUR SAVIOUR and his DISCIPLES journeying to EMMAUS—sunset. On the right is a castellated bridge, designed from the Ponte Mole, leading to Tivoli, and its heights in the distance; the left is enclosed by shady trees, and in the centre appears our Saviour accompanied by two of his disciples proceeding to Emmaus. The figures by A. Both. *This choice little gem contains in its brief limit a lovely composition, and also the high quality of these admired masters.* 7½ in. by 10½ in. C. Exhibited by the present proprietor in the British Gallery in 1836

ADRIAN VAN DER WERFF.

- 77 THE INTRUDER in the SCULPTOR'S STUDIO. A man in picturesque dress, with a lighted candle in his hand, appears in the studio of a sculptor, gazing with rapture on the bust of a beautiful female. *Painted with strong effect of candlelight, and elaborately finished.* 14 in. by 10¼ in. P.

MELCHIOR HONDIKOETER.

- 78 A COCK and two HENS under a tree in a homestead, with farm buildings—*Painted in a masterly manner.* 2 ft. 9 in. by 2 ft. 2 in. C.

J. VAN STRY.

- 79 A RAM and two SHEEP—the size of life, grouped in a landscape, with a thick foreground of docks, and other wild herbage; *admirably painted, and with perfect truth to nature. A very important and capital work of this master.* Signed. 3 ft. 7 in. by 3 ft. C.

NICHOLAS MAES.

- 80 INTERIOR of a KITCHEN, in which are seen two females engaged in culinary employments, whilst two boys are beyond

looking on. *The details and accessories are carefully finished, and the whole presents a most desirable example of this highly esteemed and rare master.* 18 in. by 19 in. P. *Exhibited by the proprietor in the British Gallery in 1838*

WILLIAM VAN DE VELDE.

- 81 A SEA VIEW, under the effect of a fresh breeze. The composition offers in the middle and front a fishing smack in full sail, on board of which are four men; ahead of her is another vessel on a tack; and in the distance is a ship of war at anchor. *A delightful cabinet specimen.* 7½ in. by 6 in. P. The artist's name is signed on a sea mark on the left.

DAVID TENIERS.

- 82 The MAGDALEN at PRAYER. In a solemn landscape appears the Magdalen, in a green velvet robe trimmed with white, and a crimson mantle and white veil, kneeling before an altar, and holding in her hands a crucifix, which she contemplates with deep devotion. In the background is a shepherd tending his flock. *A splendid pasticcio, in the rich and lofty manner of Titian.* 1 ft. 4 in. by 1 ft. 7 in. C. *Smith's Catalogue Raisonné*, part iii., page 369

JAN ASSELYN.

- 83 An ITALIAN LANDSCAPE, with a ruined bridge, and cattle and figures fording the river in front—*enlivened by a brilliant sky.* *A clear and beautiful example.* 17 in. by 20 in. P. *Purchased by the present proprietor from the collection of the Marquis of Camden*

CANALETTI.

- 84 The GREAT SQUARE of ST. MARK. The view represents the Piazza Grande di San Marco, with its church, piazzas, and buildings, and many figures—seen under the picturesque effect of sunset. *A capital example.* 2 ft. 2 in. by 3 ft. 1 in. C.

ARY DE VOYS.

- 85 A WOMAN seated before a TABLE, with accessories, is seen holding a glass of hock in her hand. *A rare example—most elaborately finished.* Signed. 8 in. by 7 in. P.

WILLIAM MIERIS.

- 86 JUPITER and CALISTO. The nymph is represented sitting on a bank, and the deity, under the form of Diana, stands on her left, bending affectionately towards her. The subject is introduced in a woody landscape. *Exquisitely finished.* Signed, and dated 1720. 7 in. by 8½ in. C. *From the collection of Robert Hamilton, Esq., 1832. Supplement to Smith's Catalogue Raisonné, page 68*

B. BREEMBORG.

- 87 The RECAL of CINCINNATUS. The view is presented in the lovely scenes of Tivoli, the heights of which, crowned by a tower and other buildings, occupy the left of the picture. Among the rocks beneath are seen two stags and other animals; and in front richly habited, stands the Ambassador from the Roman Senate, with the order of recal, regarding with surprise Cincinnatus, who, having cast the emblems of ambition behind him, is engaged in tilling the soil. To the right the view opens to a distant country. *A choice specimen of the master. Exquisitely finished.* 13 in. by 16½ in. P. (Oval.)

KARL DU JARDIN.

- 88 A PIEBALD HORSE, represented admirably foreshortened, in nearly a front view, standing on the foreground of a meadow: in the distance are seen a coach and four. *Lighted up by the effect of a brilliant sky.* Signed, and dated 1667. 1 ft. 6½ in. by 1 ft. 5 in. C. *Smith's Catalogue Raisonné, part v., page 137, in which it is ascribed to Paul Potter, to whose works so many of Karl du Jardin's approach in colour and sparkling effect*

DIRK MAES.

- 89 A GRAND BATTLE PIECE. The sanguinary struggle takes place in a mountainous landscape, under the aspect of twilight. On the right is a lofty ridge seen through trees, and more to the left, on a rock, is seated a strong and picturesque castle. In the hollow below is witnessed a mortal conflict of cavalry, especially between the two principal horsemen, the nearer of whom, whilst in full speed, has been knocked back on his horse by his adversary, the butt end of whose carbine is still raised: the ground is strewn with the dead and dying. The battle is also raging on a high bridge to the right, and combatants are seen falling from the parapet into the river below. *Painted with amazing spirit; and from the exquisite and peculiar handling it might be taken for the work of Berghem, in whose school it was painted, and probably touched upon by that great master. A unique and admirable chef d'œuvre.* 3 ft. 7 in. by 4 ft. 11 in. C. *From the collection of the Princess Vaudimont, and formerly in the gallery of the Princes of Lorraine*

JACOB RUYSDAEL.

- 90 LANDSCAPE and CATTLE. The view exhibits a mountainous country, through which a stream rolls its waters, which are precipitated between rocky projections and a weir on the right, and end in a waterfall in the foreground. In front, springing from a bank, is a beautiful clump of trees, and on the left is a wooded height, from which a road leads, on which a herdsman is driving cows and sheep towards the foreground. *A very beautiful picture.* 1 ft. 9 in. by 2 ft. 3 in. C.

ADRIAN OSTADE.

- 90* A PEASANT driving a PIG from MARKET: in the distance is seen a cottage, and several figures near it. *Engraved by Lewis.* Signed, and dated 1644. *A clear and excellent example.* 10 $\frac{3}{4}$ in. by 10 $\frac{3}{4}$ in. P. *Smith's Catalogue Raisonné*, part i., No. 239. *From the collection of J. Fairlie, Esq.*

PETER PAUL RUBENS.

- 91 MELEAGER and ATALANTA : a woody landscape, with a boar hunt. *An admirable sketch, made by this great master for the large pictures ; full of spirit, and in its handling inimitable.* 21 in. by 10 in. P. *From the collection of John Humble, Esq., 1812, and of Lord Radstock*

GAPSARD NETSCHER.

- 92 NYMPHS adorning with FLOWERS the STATUARY GROUP of VENUS and CUPID. Three beautiful females loosely clad are assembled at the base of the statue of the goddess : one of them, bending on her knees, is attaching a wreath of flowers to the pedestal, and the other two are prepared to follow her example. The subject is introduced in the foreground of a woody landscape, in a distant part of which is seen a satyr caressing a nymph. *An important specimen. Engraved in the Orleans Gallery, by Le Mire. Signed, and dated 1679. 1 ft. 6 in. by 1 ft. 2 in. C. Smith's Catalogue Raisonné, part iv, page 155*

DAVID TENIERS.

- 93 CHRIST in the GARDEN : the scene is represented under the aspect of moonlight. Our Saviour is seen in the foreground, in prayer with the angel, the disciples asleep near ; and in the distance are observed Judas, with an armed band, advancing to betray him. *Touched with an exquisite pencil, and richly coloured.* 7 in. by 9 in. C. *Sold in 1801, in the collection of John Purling, Esq., and subsequently of W. Hastings, Esq.*

ADRIAN VAN DE VELDE.

- 94 The ANNUNCIATION of the VIRGIN. The figures are about two thirds the size of life, and represent the Virgin seated, receiving the divine salutation of the angel. *It is exquisitely*

pencilled and richly coloured, and presents, as to subject, a rare and beautiful example of this great master's painting. Signed, and dated 1664. 4 ft. 2 in. by 5 ft. 9 in. C. From the collection of Lord Weymouth, 1828. Smith's Catalogue Raisonné, No. 108.

NICHOLAS BERGHEM.

- 95 **THE THISTLE PICTURE.** The principal object represented is a magnificent thistle growing in a rocky ravine, and surrounded by fungi and architectural fragments: the foreground is animated by a lizard, and a snake in hostile conflict. *Sparkling in colour, and exquisitely pencilled, it presents an instance of a simple subject from nature raised into importance by the hand of genius. Signed. From the collection of Lord Foley. 3 ft. 1 in. by 2 ft. 7 in. P.*

DAVID TENIERS.

- 96 **READING the GAZETTE:** an interior, with two figures, the principal of whom, with an animated countenance, is seated eagerly reading the Gazette, and before him is a stone jug of liquor: the other stands behind him listening to the news. *A little bit of the master, of admirable quality. 6½ in. by 5 in. C.*

VAN DER MEULEN.

- 97 **A LANDSCAPE, with Louis XIV. in his Coach of State,** accompanied by guards, going to review his troops. The coach is finished with the precision of the most elaborate miniature, and is drawn by six grey horses, designed with the correctness and elegance of Wouvermans. The procession is conducted over an undulating landscape and has a most picturesque effect. *This chef d'œuvre was formerly the property of M. de Calonne. 3 ft. by 3 ft. 10 in. C. Formerly in the collection of M. de Calonne, and sold in 1810 in the great collection of Walsh Porter, Esq.*

NICHOLAS BERGHEM.

- 104 JUPITER and NEPTUNE taking under their protection the CITY of AMSTERDAM. The allegory is composed on the left of a beautiful woman in white robes, and a crown on her head, seated, holding a map of Amsterdam; a youth clad in armour, and grasping in his hand a spear, reclines on her left, and by his side is a fair young female, with a peach in one hand and an hour glass in the other, indicating that time produces fruit; a third female stands on the right of the former, with an olive branch in her hand; more towards the spectator is a river deity, taking by the hand a naked female (emblem of Holland), who stands on a shell and holds a cornucopia, several nymphs and tritons wanton in playful gambols around them; above is seen the mythological ruler of the world, extending his sceptre over the favoured city, while Juno standing by his side approves the omen. Fame, under the similitude of an infant, borne by the winds on a rainbow, is above the deities; and many other emblematical figures may be perceived among the clouds. *This capital picture is painted with extraordinary skill and dexterous execution, and may be justly reckoned among the artist's best productions of this class of paintings.* Signed. 5 ft. 6½ in. by 4 ft. 9½ in. C. *Smith's Supplement to his Catalogue Raisonne*, page 615. *Sold in 1802, in the collection of the Duke of St. Albans. It would make a most appropriate and national addition to the Gallery at Amsterdam*

REMBRANDT.

- 105 REMBRANDT'S FATHER. This very admirable little picture represents a man of venerable aspect and grey beard, having on a high crowned cap of a crimson colour, a yellowish vest, and a brown cloak, seated in an antique chair, holding a long staff in one hand, and resting the other on the elbow of his chair in a position as if he were about to rise at the approach of some one, and towards whom his attention is directed. *Strength*

of expression, and the most accomplished style of dexterous execution, are the characteristics of this production. 1 ft. 4 in. by 1 ft. 1 in. P. Supplement to Smith's Catalogue Raisonné, page 795. From the collection of the Count de Venée; sold in 1750. Engraved by Surugue, 1759, and by Valentine Green

JACOB RUYSDAEL.

- 106 A LANDSCAPE, exhibiting a picturesque view over a flat country. In the centre is a church, with its spire partially concealed by trees; and beyond, to the left, a windmill. In the foreground are the ruins of a fortification with its stagnant moat. The brilliant sky is partially screened by masses of clouds, from which bursts a transient gleam of sunshine, which glances with magic effect on the windmill and the adjacent fields, whilst the rest of the landscape is partially obscured by shadow. *This is a carefully finished picture of the master, and of excellent quality. 1 ft. 4 in. by 1 ft. 5½ in. C. Supplement to Smith's Catalogue Raisonné, page 709*

JEAN BAPTISTE GREUZE.

- 107 Le PETIT BOUDEUR. A fine chubby boy, of a rosy complexion and beautiful countenance, with curling flaxen hair, sits, with sulky looks, at a little table, doing penance for some transgression. *Engraved by Guttenburg, and dedicated by him to M. Le Seurre; a most lovely example. 1 ft. 4½ in. by 1 ft. 2 in. C. From the collections of M. de la Live de Jully, 1769; M. Trouard, 1779; and the Prince de Gavre. Smith's Catalogue Raisonné, part viii., page 401. Exhibited by the present proprietor in the British Gallery in 1837*

VAN DYCK.

- 108 The HOLY FAMILY. The Virgin, seated near a building on the right, dressed in a crimson robe, with a blue mantle and light brown veil, is contemplating with deep devotion the infant Saviour, who lies on her lap naked, lulled into sleep by cherubim

above. St. Joseph stands on the left side, looking up towards the cherubim, and pointing to the sleeping Saviour, indicates the necessity for silence. The scene is terminated by a landscape background. The figures are the size of life, seen to the knees. *A capital work of this great master.* 3 ft. 6 in by 2 ft. 10 in. C.

MURILLO.

- 109 **THE BOY WITH THE BIRD'S NEST.** A boy, in a quaint dress of the period, holds his hat, in which he has secured a bird's nest, in his left hand, while he cautiously introduces his right to examine its contents. The rapturous expression of his whimsical features at having gained such a prize, is inimitable. *Wonderfully painted.* 25 in. by 19 in. C. *Purchased by the present proprietor from the collection of Lady Stuart de Rothesay*

REMBRANDT.

- 110 **REMBRANDT'S COOK**—seen half-length, the size of life. She is looking out of an open window, her left hand still holding her cookery knife resting on the sill. She is dressed in a red robe and crimson cap, with a white kerchief thrown over her shoulders which falls down loosely in front. Her eyes have a tipsy expression, and she seems to have come forward to resent some supposed affront. The light strikes upon her forehead, from whence it is diffused with skilful gradation over the lower part of her person and dress, particularly the white kerchief, whereby she all but starts from the canvas. *A triumphant example of Rembrandt's power of chiar-oscuro and effect which can scarcely be surpassed.* 2 ft. 6 in. by 2 ft. C. *From the collection of M. Blondel de Gagny, 1777, and subsequently of Admiral Lord Radstock. Smith's Catalogue Raisonné, part vii., page 163. This is the picture recorded by De Piles and others to have been so delusive, that when placed in the window by Rembrandt, the passengers thought it the cook herself*

PHILIP WOUVERMANS.

- 111 The HORSE FAIR: a fair, with booths. The distinguishing feature in this busy scene, consists of a group in the centre of the foreground, among which are a jockey with a whip, and a cavalier apparently bargaining for a grey horse, which a groom is showing off; the restive animal is kicking out behind. Near these are other chapmen looking at horses, and close to the front is a boy with a dog. To the right are a grey horse and a bay one, the latter is mounted by a man in a yellow jacket; still further on is a post-waggon; and some booths are seen in the distance. A great number of figures and horses are distributed over the country. *This is a beautiful gem, of the choicest quality.* 12 in. by 15 in. P. *From the collections of the Duke de Valentinois, T. F. Tuffin, Esq., and the Right Hon. Sir Charles Bagot, G.C.B. Smith's Catalogue Raisonné, part i., page 278; and ditto, Supplement, page 174. Exhibited by Sir C. Bagot in the British Gallery in 1834*

JEAN BAPTISTE GREUZE.

- 112 The PORTRAIT of SIGNORA DE AMICIS—a celebrated cantatrice. This most highly wrought picture exhibits the portrait of a beautiful young woman, with exquisitely formed features and singularly fair complexion. She is seen in a three-quarter view, having dark hair turned up on the forehead, and entwined with a scarlet ribband: her attire consists of a pale yellow robe, with full sleeves tied with scarlet ribbons, a muslin lace kerchief surrounds the shoulders, and a white satin bow adorns the bosom. *A chef d'œuvre of the master.* 2 ft. 1 in. by 1 ft. 8 in. C. *From the celebrated collection of M. Godefroy, sold by M. Le Brun in 1785, and subsequently from the collection of John Webb, Esq. Smith's Catalogue Raisonné, part viii., page 443. M. Le Brun, in his Catalogue of M. Godefroy's collection, speaks of this work in terms of the highest praise*

JAN STEEN.

- 113 **THE DUCK MERCHANT.** This comical fellow keeps his shop up in a tree, and serves his customers from a ladder; he is in the act of handing a duck to a young woman on his right, and at the same time is cracking some broad joke which she and her husband by her do not seem to understand, but which throws an old woman and a sweep into hearty laughter. On the left of the young woman is a fine boy. The scene is laid in a picturesque garden, and in the midst of the group stands a well, of old brickwork, with a tub, a duck in a dish, a brass skillet, a brown pan with eggs, and other accessories; and immediately in front is a white and brown spaniel barking at the customers. *This is a masterly and admirable work of the master.* 2 ft. 10 in. by 2 ft. 2 in. C.

LUDOLPH BACKHUYZEN.

- 114 **AN APPROACHING STORM:** a view off the Dutch coast. On the right and front are two men in a boat fishing; on the left is a coaster under sail, with a boat at her stern; and more remote are two fishing smacks and a man-of-war, with other boats and vessels in the distance. The agitation of the waves and threatening aspect of the sky, impart a bustle to the scene, as all seem preparing for the coming storm, by furling their sails hauling in their nets, and other precautions. *A highly finished and capital example of the master.* 1 ft. 6 in. by 2 ft. 2 in. *Smith's Catalogue Raisonné*, part vi., page 508

JAN STEEN.

- 115 **TWELFTH-NIGHT.** The jovial party, consisting of nine person, including two children, are grouped round a table, and the attention of the company is directed to the king, who is seated in front drinking off a long glass of liquor, and at the same time carefully compressing his lips to stifle a laugh, which several are provoking. On the right sits a portly woman in a red jacket, suckling a fine chubby infant; and a second female is

seated on the further side of the table holding a child in her arms, and near these is an old man occupying a basket chair, behind which is a youth with his back to the window. On the opposite side is a merry fellow, rattling a wooden spoon on a gridiron, and the remaining person stands behind convulsed with laughter. *This excellent picture abounds in the genuine spirit of the master. An admirable example. 2 ft. 2 in. by 3 ft. 2 in. C. From the collection of the Duke of Bedford. Smith's Catalogue Raisonné, part iv., page 48. Exhibited by the present proprietor in the British Gallery in 1838*

GABRIEL METZU.

- 116 **LES FORGERONS TAILLANDIERS: the BLACKSMITH'S YARD.** The view exhibits the back premises of a tool-maker, of a most picturesque appearance. On the right is a dilapidated brick and plaster building, within which are seen the vice and other implements of a smith; and the master of the shop, having on a red cap, an apron, and a tawny yellow jacket, stands in the middle of the yard, looking at a workman sharpening a scythe upon a grindstone, which is put in motion by a horse in a shed beyond them. Various agricultural tools lie on the ground, and numerous objects are distributed about the place, which, together with a dog and some poultry, add greatly to the effect of the picture. The roof and tower of some houses, and the steeple of a church, terminate the view. *It is impossible to commend too highly this masterly production of art; every part of it bears the faithful image of nature. A superlative example 2 ft. 7½ in. by 2 ft. 11½ in. C. From the collection of M. Lapeyrière, in which it was highly distinguished, and sold in 1825. Speaking of the three Metzus in that collection, M Henry, Commissaire expert des musées royaux, says, in the Lapeyrière Catalogue, "Celui qui représente les Taillandiers est une chose unique; l'air y est rendu à merveille. C'est la nature; mais la nature embellie par la gout et l'esprit d'un talent supérieur." Smith's Catalogue Raisonné, No. 76. Exhibited by the present proprietor in the British Gallery in 1837*

DAVID TENIERS.

- 117 **Le MUSICIEN FLAMAND** : an interior—represents a jovial toper seated, playing on the guitar, full of tipsy mirth and musical enthusiasm. A female attendant appears on one side, with a glass and jug in her hands ; and the score on the table is significant of his good cheer. The figures are seen to the knees. *Painted in a masterly manner, and with great humour and expression. Engraved by Areline. Signed. 10 in. by 8½ in. C. See Smith's Catalogue Raisonné, part iii., page 422*

ADRIAN OSTADE.

- 118 **FIVE BOORS at a WINDOW**, which is divided in the middle : two of them are leaning upon the sill ; another has a cap in one hand and a long glass in the other, and appears to have said something which has excited the laughter of one of them. *This is an admirable example of the master. Signed. 11¼ in. by 7¼ in. P. From the collections of St. Victor and Chevalier Claussins. Etched by Ostade. Smith's Catalogue Raisonné, part i., No. 166. Exhibited by the present proprietor in the British Gallery in 1837*

MELCHIOR HONDIKOETER.

- 119 **A PEACOCK and PEAHEN**, with other objects in a **GARDEN** of a **PALACE**. Perched upon a balustrade, is seen a peacock the size of life, in all the pride and splendour of his plumage, which sweeps magnificently to the ground ; his head is turned to a swift, which is flying near, and at which he is screaming. The peahen bends her neck forward, and looks eagerly down into the left corner, where there is an assemblage of grapes, a melon, and other fruits, apparently fearing lest they should fall a prey to a monkey seated on the foreground near ; and a squirrel and other accessories are distributed around. *A chef d'œuvre. This capital picture was expressly painted by the master for the principal salon of the Trippenhuy, since purchased by the*

Dutch Government, and used now for the Gallery at Amsterdam. Signed, and dated 1683. 6 ft. 2 in. by 4 ft. 4 in. C. From the collection of M. Roos, of Amsterdam

GABRIEL METZU.

- 120 **Le CORSET BLEU.** *The masterly study of this celebrated subject, from which the artist painted two pictures; one the gem in the collection of J. Neeld, Esq., and the other in that of Her Majesty. This specimen must be highly interesting to artists and connoisseurs, particularly as showing the progressive treatment of his works by this great master. Exquisitely pencilled. 16 in. by 11 $\frac{3}{4}$ in. P. Purchased by the present proprietor from the collection of the Marquis of Camden*

VAN DYCK.

- 121 **DÆDALUS and ICARUS.** *This capital picture, full of poetry and classic grace, represents the youthful Icarus (under the portrait of Van Dyck himself) standing naked down to the loins, while Dædalus his father, with a purple ribbon in his hand, is stooping to attach the wings to his shoulders; the right hand of Icarus rests on his father, and the left sustains a blue drapery across the middle of his body. The figures are of life size, and seen to the knees. This is one of this great master's most admirable productions. The torso of Icarus, both in drawing and colour, is a model of perfection in art. A splendid chef d'œuvre. Engraved in mezzotinto by Watts, under the title of "Van Dyck in the character of Icarus." 3 ft. 7 in. by 3 ft. C. From the celebrated collection of John Knight, Esq., 1819. Exhibited in the British Gallery in 1815. Smith's Catalogue Raisonné, part iii., page 103*

VAN DER HEYDEN and A. VAN DE VELDE.

- 122 **VIEW in the GRAND PLACE of a DUTCH TOWN:** *offering on the right, a cluster of three houses, one of which is an inn, with a sign, at which two travellers have alighted from their steeds,*

and are conversing with the maid ; a third sits at the door of the house : at the end of the square is a church, with an octagon tower, and some adjoining low houses, partly concealed by trees : on the left side of the picture stands a small house, with a fountain in the front of it, at which a woman is getting water ; a man with a wooden leg, a woman leading a child, and two monks may also be observed in the street : a fine evening. *The figures are by the hand of Adrian Van de Velde. A lovely and capital example of these masters. 10½ in. by 13½ in. P. From the collections of Baron Lockhorst and Sir William Stewart. Exhibited in the British Gallery by the present proprietor in 1836. Supplement to Smith's Catalogue Raisonné, page 675*

NICHOLAS BERGHEM.

- 123 **The ALPINE PASS.** The view represents a bold mountainous scene, divided in the centre by a lofty rock, at the side of which grows a clump of firs ; a deep chasm intersects the country on the right, the water from which flows along the front ground, forming a ford, through which a herdsman is leading a cow by a cord, as a guide for five others to follow. A woman on a laden mule, and two men, are on the further bank of the water ; and beyond them is a peasant on a mule driving two cows towards the front. A road on the left of the rock leads to a rustic bridge, where the eye looks over a great extent of country ; and on the right of the rock is a road of difficult ascent. *Both the execution and classic taste displayed in this work of art entitle it to the admiration of the connoisseur. A most capital chef d'œuvre. 2 ft. 1½ in. by 1 ft. 5 in. P. From the collections of M. Sabatier, M. Villiers, Prince Talleyrand, and J. Berkeley Owen Esq. Smith's Catalogue Raisonné, No. 143, and ditto, Supplement, page 607. Exhibited by the present proprietor in the British Gallery in 1837*

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